

FAMILY GUY

"PTV"

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WRITER'S 1ST DRAFT
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COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. STEWIE'S BEDROOM - CONTINUOUS

Push in close on STEWIE as he sleeps.

DISSOLVE TO:

EXT./ESTAB. DARK HIGHWAY - NIGHT

A 1970's sedan cruises down the empty highway lit only by its red tail lights.

INT. CAR - CONTINUOUS

Stewie drives the car, as a SECOND MAN is asleep against the passenger side window. A THIRD MAN sits in the backseat. Silence for a BEAT. We only hear the **hum of the engine** and the occasional **whoosh** of a passing car.

INT. BLACK SPACE - CONTINUOUS

We still hear the **whooshing of cars**.

The word "FAMILYGUY" rushes across the screen 3 times and stops in the middle on the 4th time. (Note: just like the "GOODFELLAS" opening title card)

INT. CAR - CONTINUOUS

Stewie and the other two men drive in silence for another BEAT. Then we hear a **thumping** noise. Man #2 wakes up.

STEWIE

What the... (REALIZING) Noooo.

MAN #2

Better pull over and check.

EXT. WOODS - LATER

Stewie and the other two men are now standing anxiously behind the trunk of the car. They are all lit up by the red tail lights. Stewie takes out his keys and **opens** the trunk.

ANGLE ON LOIS, bound up in the trunk.

LOIS

Stewie! No! No! Please!

ANGLE ON Stewie who **fires** four shots into the trunk.

STEWIE (V.O.)

As far back as I could remember, I
always wanted to kill Lois.

Quick zoom in on Stewie as he **slams** the trunk shut.

The Family Guy **theme** punctuates the scene as we go to the
Opening credits.

END COLD OPEN

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAWN

INT. PETER AND LOIS' BEDROOM - CONTINUOUS

PETER is on the floor of their bedroom with a giant roll of red carpet and a nail gun. Lois is asleep. Peter **shoots** a nail into the red carpet as he lays it. Lois awakens with a **start**.

LOIS

(GROGGY) Peter, it's 5:30 in the morning.

PETER

Oh, sorry Lois. I didn't know you were home. (WHISPERING) I'll try and be more quiet. Go back to sleep.

Peter very delicately lines the nail gun over the carpet while caressing Lois back to sleep.

PETER

(WHISPERING) That's it, honey.

Shhhhh.

Bang! Bang! Bang! Peter rapidly shoots the nail gun. Lois jumps up again.

LOIS

What the hell are you doing?!

PETER

I'm laying down the red carpet. The Emmy's are on tonight.

LOIS

Oh god, don't tell me you forgot about Meg's play at the high school tonight.

PETER

But Lois, Meg sucks! Everything she does is so friggin' terrible and depressing. She's worse than dumpster juice on a hot day.

EXT. QUAHOG STREET - SUMMER DAY (FLASHBACK)

Peter walks down the street on a visibly hot day.

PETER

(WIPING BROW) Phew! Hot.

Peter sees a garbage dumpster in an alley.

PETER

Aha.

He walks over to it, lifts it up, puts it to his lips and begins to drink it. As he **gulps**, we see garbage juice leaking down his face. He suddenly puts the dumpster down disgusted.

PETER

Oh, that is terrible! Just, just god awful. So many warm, horrendous flavors... and terrifying emotions.

Peter turns to two GARBAGE MEN.

PETER

What kind of operation are you guys runnin' here?

Peter lets out a huge **burp** in the garbage men's faces. They both fall to the ground.

INT. GRIFFINS' BEDROOM - DAWN (BACK TO PRESENT)

PETER

Besides, I barely even know Meg, and TV is my best friend! I have to watch the Emmy's.

LOIS

You're going to Meg's play and that's that.

Peter levels the nail gun at Lois.

PETER

Is 'that that' now, Mrs. 'that's that'?

LOIS

If you're gonna shoot me, you might want to tie your shoelaces first.

As Peter looks down, Lois **kicks** the gun out of his hand and pins him facedown on the carpet twisting his arm.

PETER

Aaaaaah!

LOIS

Now are you gonna go to Meg's play or not?

PETER

(CRYING) Y-e-e-s!

LOIS

(YELLING) You like eating red carpet, tough guy?

PETER

(CRYING) Y-e-e-s!

EXT. GRIFFINS' FRONT YARD - CONTINUOUS

QUAGMIRE, in his bathrobe, is standing on the griffins' front lawn staring up at their bedroom window, jaw agape.

LOIS (O.S.)

(YELLING) Say you like eating red carpet!

PETER (O.S.)

(CRYING, MUFFLED) I like eating red
carpet!

Quagmire falls backwards and passes out on their lawn. His
leg twitches.

QUAGMIRE

(UNCONSCIOUS) Giggity.

EXT./ESTAB. JAMES WOOD'S HIGH SCHOOL - NIGHT

The outdoor sign reads: "Tonight: God and His Magical Rainbow
Suspenders."

INT. HIGH SCHOOL AUDITORIUM - CONTINUOUS

A MALE STUDENT wearing a SUPERMAN T-SHIRT AND RAINBOW
SUSPENDERS is being lowered from the ceiling. High school
students are dressed as HIPPIE DISCIPLES and get on their
knees and bow as the MALE STUDENT, God, is lowered. MEG
stands in the center of the stage.

MALE STUDENT

(SINGING) I'M GOD, DAMMIT.

MALE STUDENT (CONT'D)

I'M GOD, DAMMIT.

GOD AND MALE DISCIPLES

I'M (HE'S) GOD, DAMMIT.

GOD AND MALE DISCIPLES

I'M (HE'S) GOD, DAMMIT.

MEG

NEVER WOULD BELIEVE THAT GOD
WORE SUSPENDERS.

MEG

BUT I WAS RELIEVED WHEN I SAW
HIS SUSPENDERS.

MEG

BUT NOW I DO BELIEVE, THAT
GOD HAS SUSPENDERS.

ALL

HE'S GOD, DAMMIT!

GOD

(LIKE A GREASER) HEY, MAN. DON'T USE
MY NAME IN VAIN.

The lights go out and the crowd **applauds**.

PETER

This is terrible. God must be rolling over in his grave. C'mon Lois, let's get outta here.

LOIS

Peter, I told you you're not watching the Emmy's tonight, now shhh.

ANGLE ON Stewie and BRIAN in the audience.

STEWIE

(DRAMATIC, INCREDULOUS) Okay, okay, first of all: No. Second of all: Why?

BRIAN

(DESPERATE) I don't think I can take much more of this.

STEWIE

Wait a minute. I've got the ultimate trump card. Waah! Waah! I'm a loud baby in a crowded theater. Waah!

BRIAN

(TO LOIS) I better take Stewie outta here.

ANGLE ON Stewie and Brian as they make their way up the aisle.

STEWIE

Waah!

ANGLE ON Peter and Lois in their seats. Peter's eyes follow Brian and Stewie up the aisle. He gets an idea.

PETER

Waaaaaaaaaaa!

LOIS

Peter?! What's wrong with you?!

PETER

Waaaaaaa! I don't wannaaaaaaa! (BIG
INHALE) Waaaaaaa!

Lois **smacks** Peter with her program. He shuts up.

FAINT FEMALE VOICE (O.S.)

That woman is beating her fat baby.

Peter sulks quietly for a beat and then looks around to make sure that Lois isn't watching him. He sneakily parts the hair of a giant Afro in front of him, revealing a small TV screen. Peter has an earpiece in his ear, and we see he is watching the Emmy's.

ANGLE ON The AFRO GUY, who leans in to the person next to him.

AFRO GUY

Excuse me, I gotta go do some black
guy stuff.

The Afro Guy stands up, yanking the earpiece out of Peter's ear. He walks away with the TV still in his hair.

PETER

Awww. (A BEAT, THEN) Uh, listen honey,
um, I'm having an affair with this
woman with huge boobs and I gotta go
do her right now so, see you later.

LOIS

I'm not an idiot, Peter. Sit down.

PETER

Man, this sucks worse than my
sixteenth birthday party.

INT. LIVING ROOM - NIGHT (FLASHBACK)

MUSIC UP: "If You Were Here" by the Thompson Twins

A younger Peter and JAKE RYAN (the hunky love interest from "Sixteen Candles") sit facing each other cross-legged on a glass dining room table top. In between them is a birthday cake with 16 lit candles.

YOUNGER PETER

Thanks for coming to my birthday party, Jake Ryan.

JAKE RYAN

Thanks for having me to your birthday party, Peter. Make a wish.

YOUNGER PETER

It's already come true.

They lean in to kiss each other over the lit cake. Peter's hair catches on fire, and he screams in pain. Jake just stares at him dumbly.

YOUNGER PETER (CONT'D)

Aaaah! (TAKES A BITE OF CAKE) Mmmm coconut. Aaaaah! My favorite. How did you know?! Aaaah!! There's pain inside my pain!! Aaaaah!

EXT./ESTAB. GRIFFINS' HOUSE - NEXT MORNING

INT. GRIFFINS' KITCHEN - SAME

Peter, CHRIS, Brian, and Stewie are watching TV.

INT. CHANNEL 5 NEWS STUDIO - DAY (ON TV)

DIANE

(SMILING) ...but much to the relief of the gathered crowd, the shipping crate was filled only with dead Chinese stowaways. Tom.

TOM TUCKER

If you're just joining us, our top story this morning...

A title card reading, "Emmy Controversy" appears above Tom's shoulder.

TOM TUCKER (CONT'D)

...actor David Hyde-Pierce created a major controversy at the Emmy's last night when a (AIR QUOTES) *trouser malfunction* caused him to expose himself. Television insiders fear that the incident may effect the future content of network shows. We are forbidden from showing you the Hyde-Pierce footage ever again, but take it from this news anchor, he was totally hanging brain.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

PETER

Oh my god! David Hyde Pierce was hangin' brains at the Emmy's and I missed it!

LOIS

What does hangin' brains even mean?

PETER

(INDIGNANT) I don't know, Lois, because I wasn't watching the Emmy's.

LOIS

Peter, you're being selfish.

PETER

Oh, *I'm* being selfish! Lois, thousands of geniuses work thousands of hours to make television better than Buddha, Jesus and Muhammad Ali rolled into one, and all they ask in return is one night a year.

BRIAN

Peter, if you had just taped it like I said...

PETER

Brian, it's a live event, like "Star Wars". You don't just tape it and watch it later. Now if you'll excuse me, I have to make amends with a very hurt and neglected medium, TV.

Enchante, losers.

Peter and Chris exit.

STEWIE

So, Meg, really enjoyed your plaaaay. Did it bring you the overnight social status you were hoping it would? All those sweaty sleepless nights, tossing and turning on your oily adolescent bed, dreaming of that triumphant moment of teenage acceptance. You thought it was a new start for you didn't you?

(MORE)

STEWIE (cont'd)

(ANGRY TURN) I should beat you like an
Indian for even thinking it!

INT. INDIA - BRITISH COLONIAL CLUB - DAY (CUTAWAY)

Stewie, dressed in COLONIAL BRITISH KAHKI, TOPEE etc., is being fanned by an Indian and reading "Country Life." Another ENGLISHMAN sits nearby as a peacock struts in the BG. The Indian fanning Stewie suddenly passes out from the heat.

STEWIE

How dare you!

Stewie raises a cane to strike the unconscious Indian, but another Englishman points him to a sign: "GENTLEMEN ARE REQUESTED NOT TO STRIKE THE SERVANTS."

Stewie looks at the Englishman seriously for a beat, then begins to smile.

STEWIE (CONT'D)

You.

Then the Englishman begins to **laugh**, then they both start **beating** the unconscious Indian servant with canes and **laughing**.

ENGLISHMAN

I almost had you, old man.

INT. GRIFFIN'S LIVING ROOM - DAY

Peter, Brian and Chris are watching TV.

INT. NETWORK OFFICE - X (ON TV)

A NETWORK PRESIDENT in a suit half-sits on the corner of his desk.

NETWORK PRESIDENT

Hello grateful viewer, I'm Matthew Harawitz, president of the network you're watching. You may have noticed that, utilizing the magic of CGI and your tax dollars, we've made some of your favorite programs more suitable for family viewing. You're welcome.

(MORE)

NETWORK PRESIDENT (cont'd)

And now, enjoy this re-imagined
episode of "Three's Company."

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

PETER

Ahhh, "Three's Company". The frosted
pop tart of television.

INT. THREE'S COMPANY APARTMENT - DAY (ON TV)

JACK TRIPPER and JANET are in the living room of the "Three's Company" set. Jack paces nervously.

JANET

Jack, stop pacing around like that.
You're going to burn a hole in the
carpet.

We hear **canned laughter**.

JACK

I'm sorry, Janet. I'm just nervous
about setting Chrissy up with Kevin.
He's a 75-year-old priest with a heart
condition.

JANET

Don't worry. I'm sure it will be just
fine.

CHRISSY enters from the bathroom. Her entire body is covered
by a digitally inserted black bar, leaving only her head to
float around the room.

We hear the audience **hooting and hollering**.

JACK

(SPUTTERING LIKE COSTELLO) B-b-bikini!
Bikini!

CHRISSY

I know. You think I should go with a
thong?

We hear **canned laughter.**

Jack puts his fist in his mouth. The fist is immediately
blacked out.

INT. GRIFFIN'S LIVING ROOM - DAY (BACK TO SCENE)

PETER

What the hell? Everything's all
blacked out. I'm changing the
channel.

INT. BLACK SCREEN - X (ON TV)

MUSIC UP: "Dick Van Dyke" theme

A full screen title card reads "The Blank Van Blank Show."

ANNOUNCER (V.O.)

It's the Blank Van Blank Show!
Starring Blank Van Blank!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

BRIAN

Wow, that's unbelievable. They've
actually gone back and changed this
stuff because of David Hyde Pierce's
trouser malfunction.

PETER

All my favorite TV shows are being
censored.

BRIAN

Well, maybe it's not all shows.

Brian takes the remote and changes the channel.

INT. SPARCE 70'S APARTMENT - DAY (ON TV)

We see a POLICE OFFICER in a room standing over a dead body.

POLICE OFFICER

Kojak, get in here!

KOJAK enters, but his forehead is obscured by a black bar. He leans over to the body and checks for a pulse.

KOJAK

O'malley's gonna pay for this!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

PETER

What's the point of watching Kojak if you can't see his shiny, penis head?! They can't just do that! Well I'm not gonna take this sitting down! Unless I'm taking a dump, but if there's no toilet paper (GETTING LOUDER, STANDING) then I will be forced to stand again, with my pants around my ankles, (BUILDS TO A TRIUMPHANT FINISH) and boldly shuffle to the hall closet to get more toilet paper to (DRAMATIC) WIPE MY ASS!

CHRIS

(OVERCOME WITH EMOTION) I love you, Dad.

EXT./ESTAB. TEMPLE KA-CHING! - DAY

INT. RABBI GOLDBERG'S OFFICE - CONTINUOUS

Peter sits across the desk from RABBI GOLDBERG (Ben Stein).

PETER

So, I just think it's unfair, Rabbi Goldberg, and I was wondering if there's any way you might be able to stop them from censoring TV.

RABBI GOLDBERG

I appreciate your concern, Peter, but what can I do to help?

PETER

Uh, this is a temple, is it not?

RABBI GOLDBERG

Yes.

PETER

And you are in touch with others who are Jewish, are you not?

RABBI GOLDBERG

Yes.

PETER

Well, at your next secret Jewish meeting about running the media, maybe you could bring it up.

RABBI GOLDBERG

Peter I'm afraid you've been misinformed, (UNDER HIS BREATH) probably by the Dutch-run media. I'm sorry, I can't help you.

PETER

That's all right. (STANDING) By the way, has that Messiah showed up for you guys yet? Because, it's been quite awhile, and if I was, you know, waiting for a date for thousands of years, I'd probably take a hint, like, she's never gonna show up. I'm just saying, Jesus loves you.

INT. STEAM ROOM - DAY

Peter sits in a steam room in a towel. An OLDER MAN sits down next to him.

OLDER MAN

Are you Peter?

PETER

Oh, the Equalizer, I knew you'd show up, for you fight for those who can't fight for themselves or prefer to have an older British man fight for them. So listen, I couldn't get into it on the phone but--

EQUALIZER

(PUTTING FINGER TO PETER'S LIPS) Shhh.
Don't worry, I understand.

PETER

I knew you would, the Equalizer.
Because... why is your hand on my knee? My thigh. My groin. My crotch.
My crotch. My crotch.

EXT. ALDERMAN'S OFFICE - DAY

ANGLE ON a door, "Benjamin Stout ALDERMAN."

INT. ALDERMAN'S OFFICE - CONTINUOUS

Peter sits in a chair in the dark office.

PETER

And so now because of this whole David
Hyde Pierce thing, TV is ruined. Do
you think you can help me? (BEAT)
What, uh, what exactly does an
Alderman do?

The ALDERMAN, a half-man/half-deer creature, emerges from the shadows of the office.

ALDERMAN

(OMINOUS) You must bring me the head
of David Hyde Pierce.

PETER

Aaaah!

Peter runs out. The Alderman waits a beat, then **clicks** his intercom.

ALDERMAN

(INSECURE, THROUGH INTERCOM) Grace,
I'm... necessary, right?

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter is working on a large electrical satellite device. Stewie plays on the floor, and Brian reads on the couch.

STEWIE

(UPBEAT) I say, Brian, last night got
me thinking. We could write a play,
right?

BRIAN

I guess.

STEWIE

Well, um, long story short, Addison DeWitt at the Times owes me a favor. I mean, we could be huge! With your dark canine wit and my flair for dramatic brilliance... we could be huge! What do you say?

BRIAN

I'll think about it.

STEWIE

(SWEPT UP) We're gonna be huge!

Lois enters and picks up Stewie.

STEWIE

Let me go! I'm gonna be huge!

LOIS

Peter, what are you doing?

PETER

Lois, I've been persecuted by the Jews, terrified by an Alderman, and manually molested by the Equalizer. Now, there's only one thing left to do: start my own television network!

LOIS

Good for you, honey. But where did you get all this hi-tech equipment?

PETER

(LAMELY COVERING) Uh, I found it.

EXT. WOODS - NIGHT

ELLIOT rides his bike in a red sweat shirt as E.T. sits in the bike basket, wrapped in a blanket. The bike moves quickly towards the edge of a ravine.

ELLIOTT

E.T.! What are you doing?!

Music swells as the bike begins to lift off the ground. Just as it does, Peter leaps out from behind a bush and tackles the bike. The home made Speak and Spell satellite sticks out of the bike basket.

PETER

Gotcha! Now hand over the satellite
and nobody gets hurt.

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter is bossing the family around as he tries to set up his TV network from home.

PETER

Chris, man that camera. Brian, check the lighting. Apache Chief, put the satellite on the roof.

Widen to reveal APACHE CHIEF from the "Superfriends" is on the front porch. Peter hands him the satellite.

APACHE CHIEF

Sure, Peter. APACHE CHIEF EE-NAY-
CHOK!

The Apache Chief grows into a giant with **sound effect**, and puts the satellite on the roof.

INT. GRIFFINS' LIVING ROOM - LATER

Peter, dressed in a robe and smoking a pipe, sits in a leather chair in front of a video camera manned by Chris. "Happy Days", "Laverne and Shirley" DVDs etc... sit on the mantle behind him.

CHRIS

In 5,4,3 (COUNTS SILENTLY) 2,1.

PETER

Hello, greater northern southern Rhode Island. My name is Peter Griffin and you're watching PTV. Our mission here? To put the filthy magic back on television. Thanks to the Hyde-Piercing of America, you may have noticed that some TV shows are lookin' a little different these days because of something called censorship.

(MORE)

PETER (cont'd)

Well, I wanna fix that, so I bought
the DVD's of some of my favorites so
we can watch them as nature intended.
Please enjoy.

CHRIS

And we're clear.

LOIS

Peter, great job.

As the family gathers around Peter to congratulate him, we
hear the ANNOUNCER from "Network." The family drowns out in
the BG.

ANNOUNCER (V.O.)

On September 22nd, PTV premiered to an
auspicious 14 share. A phenomenal
state of affairs for a fledgling
network. Peter and his friends got
properly pissed at the local watering
hole.

INT. DRUNKEN CLAM - LATER

Joe, Cleveland, Quagmire and Mort celebrate the launch of PTV
with Peter.

CLEVELAND

(RAISING GLASS) Here's to PTV!

Finally, I can again see that episode
of "The Jeffersons" where George lays
a long overdue smackdown on that smart-
ass maid Florence.

They all **clink their glasses.**

MORT

Yes, Peter, I enjoyed very much the special St. Elsewhere that dealt frankly with the issue of nostril warts.

Quagmire leans on Peter's shoulder, on the verge of tears.

QUAGMIRE

(SOBBING, RELIEVED) Barney Miller can say "Fish" again. (HUGGING PETER)
Thank you.

Brian rushes in holding up various newspapers.

BRIAN

Peter! We're a hit. The numbers are in and -- (TO HORACE O.S.) -- Dewars, rocks, two glasses - greater northern southern Rhode Island agrees that you're way better than "Still Standing" and "Two and a Half Men," although we still got clobbered by "The Apprentice." How does that guy do it?

INT. GAUDY NYC APARTMENT - NIGHT

DONALD TRUMP sits in a over-gilded chair/throne eating live foxes out of a cage.

DONALD TRUMP

Feeling classier.

He eats another fox.

DONALD TRUMP

(LOUDER) Feeling classier.

He eats another fox.

DONALD TRUMP

(STANDING, SCREAMING) I am the
classiest man in America!

INT. DRUNKEN CLAM - NIGHT (BACK TO SCENE)

BRIAN

You should expand your programming
Peter.

PETER

Brian, that's a great idea! (STANDING)
Now all I need to do is think of some
show ideas. Get me my thinking
grenades!

Brian hands Peter a small crate of grenades.

JOE

Peter, I don't think--

PETER

(FONDLING GRENADE PIN) Shhh, Joe, I'm
thinking.

Peter pulls the pin and casually throws a grenade. It **blows**
up part of the bar.

PETER

(STROKING CHIN, THINKING) Uh huh.

Everyone leaves the bar **screaming**.

Peter, still in deep thought, casually pulls the pin from
another grenade and tosses it. It **explodes**.

Peter stands up triumphantly.

PETER

(EUREKA) Aha! I got it!

INT. GRIFFINS' LIVING ROOM - NIGHT

Peter, dressed in his WEDDING TUXEDO, is talking to Lois.

LOIS

Peter, I understand that you're excited to expand the network with some original shows, but I'm just not sure if they're appropriate. Children are impressionable, especially Chris.

INT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

ANGLE ON TV where we see a robot **transform** into a tank.

CHRIS

Cool, transformers!

Chris walks up to Lois.

CHRIS

Mom, look at me!

Chris contorts his body into painfully weird angles, as we hear bones **snap**. He collapses to the floor in a heap.

LOIS

Chris what are you doing?!

CHRIS

(IN PAIN) I'm a tank plane!

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

PETER

Lois, this is not the time to argue, besides, Chris is behind the camera. He's not gonna see any of this.

CHRIS

Ten seconds, Dad!

PETER

Listen, Lois, they're censoring everything.

(MORE)

PETER (cont'd)

I mean Oprah can't even put her hand
on her hip at a sassy angle anymore.
Now how is she supposed to connect
with people she's turned her back on?
This is important work we're doing at
PTV, Lois. May god bless us all.

(WALKING ON-STAGE, TO CAMERA) Hello,
and welcome to "The Peter Griffin Side
Boob Hour." A wonderful look back on
all the partial nudity network
television used to offer.

Peter walks over to a chair and sits.

WIDEN TO REVEAL a BUSTY BLONDE in the chair across from him.

PETER (CONT'D)

My first guest tonight is the blonde
with the big rack from NYPD Blue.
Now, you've been described as the Rosa
Parks of side boobs. Who's Rosa
Parks?

INT. GRIFFINS' GARAGE - DAY

Full screen dancing title card: "Meg!"

MUSIC UP: Happy

Meg stands with a microphone in front of a makeshift studio
audience. She talks to a girl with a ridiculously large ass,
SARAH.

MEG

Welcome to "Meg"! Today we'll be
talking to teens with giant asses.
Sarah, how big is your ass?

SARAH

(ASHAMED) Um...

MEG

(REASSURING) It's okay, go ahead.

Sarah turns around and tentatively shows the audience her ridiculously giant ass.

Meg pulls down her pants and shows her comparably skinnier ass.

MEG

Look at mine, it's relatively small!

INT. GRIFFINS' LIVING ROOM - DAY

Stewie and Brian are sitting on the couch in their own "Two and A Half Men"-style sitcom.

STEWIE

(BAD SITCOM ACTING) I'm telling you
Brian, she had no knees. Her leg went
straight from the thigh to the calf
without no pit stops in between.

Stewie and Brian obviously hold for the **laugh track**. (NOTE: the laugh track is just Stewie all by himself in a pre-recorded and prolonged fit of **laughter**.)

BRIAN

Any chance her name was Noni?

Again they hold for the ridiculous Stewie-only **laugh track**.

INT. QUAGMIRE'S LIVING ROOM - NIGHT

We see Quagmire from the waist up. He sits naked except for a gold chain around his neck with a gold "Q."

QUAGMIRE

Welcome to Midnight Q. Let's get
right into it. How to cough up pubes
like a gentleman. Phone lines are
open.

EXT. GRIFFINS' FRONT YARD - DAY

Peter stands in front of the mailbox with an open letter.
Brian is next to him having a cigarette.

PETER

Brian, what the heck is this?

BRIAN

(READING LETTER) It's an official
warning from the FCC. Says here if
you don't stop your offensive and
illegal programming, they're gonna
shut you down.

PETER

But how... (GRITS TEETH LIKE SEINFELD)

Newman!

ANGLE ON an Animated NEWMAN from "Seinfeld" in his mailman
uniform delivering mail across the street.

NEWMAN

(OBNOXIOUS) Ta-Ta, Griffin!

Newman **laughs** giddily and runs down the sidewalk.

ANGLE ON Peter and Brian still standing in the yard.

PETER

What the heck is the FCC anyway?

BRIAN

(CLEARING HIS THROAT) Funny you should
ask.

MUSIC UP: A faster version of "A, You're Adorable," as sung
by Perry Como.

The opening measures of the song begin to **play**.

Brian and Peter walk back to the front door. Brian opens it
instead of the Griffins' living room we see:

INT. DRAB SINGLE GUY APARTMENT - CONTINUOUS

A GUY with a baseball shirt that says "J. Jones" on the back sits alone watching TV in a recliner.

BRIAN

(SINGING) WHEN JOHNNY JONES SITS DOWN

AND WATCHES TV.

HE HOPES THAT THERE ARE LOTS OF THINGS

TO SEE.

BUT HE ONLY GETS VANILLA.

NO GROSS JOKE, OR CHEAP THRILL-A

AND YOU CAN BLAME IT ALL ON THE FCC --

(SPOKEN) Help me out, Peter.

Brian opens another door into:

INT. FCC WAR ROOM - CONTINUOUS

Dozens of workers are sitting in small cubicles, watching TVs.

PETER

(SINGING) F.

BRIAN

STANDS FOR FEDERAL --

PETER

(SINGING) C.

BRIAN

COMMUN-A-CAY-SHEE-YON --

PETER

(SINGING) C.

BRIAN

THAT STANDS FOR COMMISSION --

The FCC workers spin in place while sitting on their desk chairs. They hold up reels of film and **snip** them with scissors in time with the **music**.

PETER

D.

BRIAN

THE DELETED SCENE --

PETER

E.

BRIAN

THEY EDIT EVERYTHING --

PETER

F.

BRIAN

THEY REALLY F UP ALL YOUR FUN.

PETER

You can say that again.

BRIAN

I would if it fit in the song.

We see an overhead shot of the FCC working spinning around a fountain spouts reels of film.

BRIAN

(SINGING) L,M,N,O,P.

PETER

THOSE LETTERS SUCK ANYWAY.

BRIAN

Q,R,S AND T.

PETER

ALPHABETICALLY THE FCC'S SO GAY.

PETER AND FCC WORKERS

U.

BRIAN

TAKE THE JOY AWAY --

PETER AND FCC WORKERS

V.

BRIAN

VIOLENCE GOES AWAY. W,X,Y AND Z.

Brian leads Peter to the exit and they walk back into:

EXT. GRIFFINS' FRONT YARD - CONTINUOUS

PETER

I GUESS I'LL SEND A LETTER BACK, WITH

A PICTURE OF MY CRACK.

Peter pulls down his pants and takes a Polaroid of his ass.

BOTH

TAKE THAT FCC.

INT. GRIFFINS' LIVING ROOM - DAY

Stewie, Peter and Lois are eating. Stewie is reading off a newspaper to RUPERT.

STEWIE

(READING) Suicidally conventional?!

(PUTS DOWN PAPER) But our show wasn't

conventional at all. Suicidally

conventional. This isn't over, you

hear me DeWitt!

ANGLE ON ADDISON DEWITT (George Saunders from "All About Eve") outside the kitchen window smoking a cigarette placed in a long filter.

ADDISON DEWITT

Of course I can hear you. The

question of the day my dear boy, is

can you hear yourself. (NODDING)

Stewie, Rupert.

DeWitt exits.

STEWIE

Blast!

LOIS

Peter, I really want you to cancel that show with the animals having sex.

PETER

For your information, Lois, it's called "Dogs Humping," and it is the cornerstone of our Wednesday night line-up.

LOIS

It's irresponsible programming, and it's having a bad influence on the children. Or maybe you haven't noticed Chris humping my leg for last three hours.

WIDEN TO REVEAL Chris clinging to Lois' leg.

CHRIS

I'm a humping dog from PTV.

PETER

Oh, that is so such a coincidence. Maybe you were showing a little too much ankle, ever think of that? I mean look at that. It's obscene!

Peter stares at Lois' ankle for a beat.

PETER

Oh god, let me get some of that, you ankle whore!

Peter goes down out of frame. (NOTE: We don't see humping, but Lois occasionally shakes back and forth.)

BRIAN

Lois, you can't be serious. The responsibility for emulated behavior lies with the parents, not television. TV can't be blamed if some viewers are overly-impressionable morons.

LOIS

(SHAKING BACK AND FORTH) Oh, please, Brian, we're talking about children here. TV is very powerful and suggestive to young minds. Parents can't compete with that.

BRIAN

Lois, it always begins with an innocent argument like yours, then some Conservative Supreme Court member is blowing his nose with the First Amendment. Next thing you know we've got propaganda like North Korea.

EXT. SNOWY MOUNTAIN - DAY (CUTAWAY)

WE ZOOM OUT rapidly from a close up of a mountaintop, revealing the entire mountain. (NOTE: We see English subtitles on screen throughout the song.)

KOREAN SINGERS (V.O.)

(IN KOREAN) WHEN GENERAL KIM JONG IL
WAS BORN, THE CLOUDS OPENED UP,

We see clouds open up.

KOREAN SINGERS (V.O.)

AND HE CAME DOWN FROM HEAVEN. AND
THEN THERE WAS A HUGE SNOWSTORM.

We see an avalanche.

KOREAN SINGERS (V.O.)

WHEN GENREAL KIM JONG IL SHOUTS OUT
LOUD.

We see Kim Jong Il triumphantly riding a horse through a
country road and into a pale sunset.

KOREAN SINGERS (V.O.)

STORMS ALWAYS HAPPEN. HUGE STORMS
ALWAYS HAPPEN! LET'S GO! LET'S GO!
LET'S GO! LET'S GO! KIM JONG IL
SHOUTS TO THE MOUNTAINS.

INT. GRIFFINS' LIVING ROOM - (BACK TO SCENE)

PETER (O.S.)

(FROM BELOW) Yeah, sorry honey, but
Brian's right.

LOIS

Stop humping my leg!

Lois angrily kicks Peter and Chris off her legs.

LOIS (CONT'D)

Now, it's one thing for a network to
air inappropriate shows that I can't
do anything about, but I will not have
it in my house. So you either stop
airing all this filth, or find some
other place to do it.

Peter is not listening to Lois and is now filming Chris.

PETER

(GIDDY) Okay Chris, now hump her
sneaker.

LOIS

That's it! Out!

Lois pushes Peter, Brian and Chris out onto the front lawn and closes the door with a **slam**.

EXT. GRIFFINS' HOUSE - CONTINUOUS

PETER

All right, fine! PTV is bigger than this house! Let's get outta here guys.

Brian, Peter and Chris head for the car. Brian pulls the door handle and we hear a strange car alarm.

CAR ALARM (V.O.)

Hee! Hee! Hee! Hee! Hee! Hee!

BRIAN

Ah! What is that noise?

PETER

That's just my Michael McDonald car alarm. (SEARCHING POCKETS) The beeper's back in the house.

Peter heads back to the front door and begins **knocking**.

PETER

Lois? Lois, honey? Are you still mad?

MICHAEL MCDONALD (V.O.)

(LIKE A CAR ALARM) Hey! Hey! Hey!

Hoowah! Hoowah! Hoowah! Hee-Hoo!

Hee-Hoo! Hee-Hoo!

INT. VAN - DAY

Peter, Chris, CLEVELAND, and Quagmire are riding in a van. Chris, holding the camera, is kneeling in front of Peter, who is in the back seat. (NOTE: We see Peter through the perspective of the hand-held video camera a la "Jackass".)

PETER

Hi PTV fans, welcome to "Douchebags."

The guys **cheer** in excitement.

PETER (CONT'D)

We're on our way to the I-95 overpass to film our first segment, "I Dare You To Crap Off Of That." Basically, we'll spend the day crapping off things that others have dared us to crap off.

CLEVELAND

We have arrived.

QUAGMIRE

Time to put the ass in overpass. Oh!

PETER

Now, let me stress that we are not professionals, and anyone can do this. In fact, you'd probably do it better than us. So go ahead and give it a shot.

Peter jumps out of the van with a newspaper.

PETER

Here we go!

Peter walks to the edge, pulls down his pants and sits with his ass hanging over the overpass while reading the newspaper. (NOTE: We see Peter from the front, and his face is blocked by the newspaper.)

CHRIS (O.S.)

(OVERCOME WITH EMOTION) I love you,
Dad.

PETER

I love you too, son. Oop! I think you
better start filming down below there.

INT. LOIS' CAR - CONTINUOUS

Lois is driving. Stewie is in the passenger seat.

STEWIE

(TO LOIS) So anyway, we're having an
open call in the living room all day
Monday. And don't come without a head
shot. (LOOKING UP) I say, are those
two pigs vomiting up there?

LOIS

(LOOKING UP) Peter?

We hear a loud sloppy **thud**.

STEWIE/LOIS

Aaaah!

EXT. I-95 OVERPASS - CONTINUOUS

PETER

Uh oh.

INT. GRIFFINS' LIVING ROOM - NIGHT

Peter, Lois and Brian are sitting in the kitchen.

PETER

Now Lois, before you start yelling,
let me remind you, that you were the
one who recklessly drove into oncoming
crap.

LOIS

This is the worst thing you've ever
done.

(MORE)

LOIS (cont'd)

Even worse than the time you
completely misinterpreted that Big Red
commercial.

INT. GRIFFINS' KITCHEN - DAY (FLASHBACK)

Lois offers Peter a stick of gum.

LOIS

Peter, would you like a piece of Big
Red?

PETER

(EXCITED) Would I?

MUSIC UP: Big Red theme.

COMMERCIAL SINGERS

SO KISS A LITTLE LONGER --

Peter kisses Lois violently as she struggles to get away.

COMMERCIAL SINGERS

GET HIGH A LITTLE LONGER --

Peter holds a joint, chews gum, and laughs at the TV.

COMMERCIAL SINGERS

BEAT A HOMELESS GUY A LITTLE LONGER,

LONGER WITH BIG RED!

We see Peter giddily **kicking** a HOMELESS GUY while chewing gum.

COMMERCIAL SINGERS

SO COLLIDE A LITTLE LONGER --

Peter **rams** into the car in front of him while chewing gum.

COMMERCIAL SINGERS

COMMIT REGICIDE A LITTLE LONGER --

Peter **buries** a dagger in the chest of a 17th century King.

COMMERCIAL SINGERS

BLOW UP A MAJOR TUNNEL, WITH BIG RED!

We see Peter depressing a TNT plunger as the mouth of a busy tunnel collapses in the BG. Peter turns to camera and gives a thumbs up while still chewing.

INT. GRIFFINS' LIVING ROOM - BACK TO SCENE

LOIS

It was inexcusable, Peter! And Stewie may never be able to ride in the car again.

We see Stewie wide-eyed and shivering in the corner.

STEWIE

(SHELL SHOCKED) So... much... poopie.

LOIS

I can't let you keep doing this. I'm sorry, Peter.

Lois opens the front door, revealing FCC AGENT CLOPPER in a dark suit.

FCC AGENT CLOPPER

Mr. Griffin, I'm agent Clopper of the FCC, and I'm here to tell you that, as of today, PTV is officially shut down.

PETER

What?! Lois, how could you!

LOIS

Sorry Peter, but you didn't give me a choice.

PETER

But shows like "I Dare You To Crap Off Of That" are important. They hold a mirror up to the community in all its raw humanity. And what about our ratings?

Peter hands the agent a few sheets of paper.

FCC AGENT

My gravy! This town has been
completely infected by your smut.
This is an epidemic. It must be
contained. What the --

The FCC agent looks down at his leg and sees Chris clinging to it.

CHRIS

I'm making leg babies.

PETER

Well, Mr. FCC, you can stop PTV, but
you can never stop people from being
who they are!

INT. GRIFFINS' BATHROOM - MORNING

Peter is finishing a **shower**.

PETER

(SINGING) Making up a song in the
shower, singing the first thing that I
think of: hairy soap, hairy soap.

He turns the **water off**, **pulls** the curtain back, and steps out into the bathroom for a towel. As he does, he looks down and sees a black bar is covering his genitals.

PETER

Aaaah! Who are you guys?

ANGLE TO REVEAL two FCC AGENTS holding the black bar.

FCC AGENT # 2/ FCC AGENT #3

FCC, sir.

END OF ACT TWO

ACT THREE

INT. GRIFFINS' KITCHEN - MORNING

The family eats breakfast. Peter's arms are crossed, as he glares at Lois. Two FCC agents stand guard on either side of the kitchen.

STEWIE

(TO FCC AGENTS) So, here to censor
everything in Quahog, eh? Well,
here's a taste of your own medicine!

Stewie whips out a giant ray gun and aims it at the FCC agents but Lois bumps his arm as she clears his plate, and Meg is hit with the ray and disappears into thin air.

ANGLE ON the ray gun setting that reads "Amsterdam, 1941."

STEWIE

Ooopsie. That's not going to be fun
for her.

EXT. AMSTERDAM - 1941 - DAY (CUTAWAY)

Meg materializes out of thin air onto a street. She is dressed in tattered rags. She looks around confused.

MEG

Where the hell am I?

Suddenly, a police whistle **blows**, and we see several NAZI SOLDIERS running and pointing at Meg.

NAZI SOLDIERS

Juden! Juden!

Meg **screams**, and runs to the door of a nearby townhouse. She frantically **bangs** on the door.

MEG

Help! Help!

Meg sees a young girl holding a book labelled "Diary" looking down at her from an attic window. The DIARY GIRL mouths the words "Fuck You" at Meg and then pulls down the window shade.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

PETER

Lois, these eggs are scrambled. I
thought for sure you would be making
(SNOBBY CHORTLE) *Eggs Benedict Arnold.*

LOIS

Brian, stop writing jokes for Peter!
And Peter, you brought this on
yourself by putting on those filthy
shows.

PETER

Oh Lois, you are so full of--

We hear a loud air horn **honk** out Peter's last word. We see
the FCC agents in their kitchen are now holding air horns.

PETER

What? Now I can't say (**HONK**) in my own
(**HONKING**) house! (**HONKING**) great,
Lois! Just (**HONKING**) great! You're
lucky you give such good (**HONK**)-jobs
or I'd never put up with you.

INT. SUPERMARKET - DAY

A Woman is in the produce section, squeezing and testing
melons. Two FCC agents put a black bar over the melons.

INT. MEN'S ROOM - DAY

Mayor West is finishing up at a urinal, and shakes twice. An
FCC agent steps in from behind and grabs his elbow.

FCC AGENT

Two shakes, that's it. Move along.

MAYOR WEST

Oh... Why, thank you, Tinkle Fairy.

INT. LABORATORY SCREENING ROOM - NIGHT

MUSIC UP: Beethoven's 9th

We see Quagmire chained to an auditorium seat with his eyes pried open by metal eye-lid clamps. The flickering lights of a movie dance on his face. We hear the **sounds** of a porno movie. An FCC Agent in a lab coat drops saline into Quagmire's eyes a la "A Clockwork Orange."

QUAGMIRE

(SHAKY) Can't... touch... genitals.

INT. GRIFFINS' BEDROOM - NIGHT

Peter and Lois are lying in bed.

LOIS

I'm sorry we've been at each other's throats lately honey, but I hope...

PETER

(SWEETLY) Lois, Lois. No matter what kind of arguments we have, no matter how mad we get at each other, just know, that I will always be there to bang you.

LOIS

(ROMANTIC) Oh, Peter.

Peter rolls on top of Lois and they start to make out. We hear a loud **air horn**.

WIDEN TO REVEAL FCC Agent Clopper standing at the foot of the bed with clipboard in hand.

FCC AGENT CLOPPER

Whoa, whoa, whoa. What do you think you're doing?

PETER

Having sex?

FCC AGENT CLOPPER

Uh-uh, not like that you're not, all
passionate and... ecch! (HANDING
BOOKLET TO LOIS) Here are a list of
positions that you can and can't use.

LOIS

I can't be on top? Then how am I
supposed to--

Peter grabs the booklet.

PETER

You, sir, have crossed a line. The
bond between man and wife -- (NOTICING
BOOKLET) Aw, sweet! Missionary!
That's the one where I get to crush
Lois!

INT. GRIFFINS' KITCHEN - DAY

Brian and Lois sit at the kitchen table.

BRIAN

You know, Lois, all this oppressive
censorship is your fault. What
happened to the woman who once had a
naked "bed-in" for peace?

INT. HOTEL SUITE - DAY (FLASHBACK)

Peter and Lois (looking like John Lennon and Yoko Ono) are in
bed naked, covered by a sheet, and surrounded by REPORTERS.
Posters behind them say "Hair Peace," another "Bed Peace."

CYNICAL REPORTER

How exactly do you hope to achieve
peace by lying in bed for a week?

PETER

(LIVERPOOL ACCENT) Well, it can't happen all at once, peace needs to be pieced together, one piece at a time.

CYNICAL REPORTER

But that's just childish wordplay, what I asked was...

Bam! Peter punches the Cynical Reporter out.

PETER

Anyone else have a problem with peace?

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

LOIS

Oh, Brian, stop being so dramatic, it's not so bad. Besides, Chris isn't humping my leg anymore.

BRIAN

You see, that's exactly what's wrong with this country. Americans seem to be asking fewer and fewer questions about government encroachment and censorship. If anything, we need more unaffiliated broadcasters like Peter.

Peter enters in a panic.

PETER

They did something to the farts! They did something to the farts! I can't do it anymore! Listen! (TRIES TO FART) See? Nothin'!

Widen to reveal an FCC AGENT holding a fart trapping device - like the ghost trapper from "Ghostbusters" - to Peter's ass. Rays of light shoot out of it and suck in Peter's fart.

INT. DRUNKEN CLAM - NIGHT

Peter, Joe and Cleveland sit at their table.

PETER

(MOPING) I don't think I can live without hearing my farts.

JOE

I can't even curse the lord in the middle of the night for making me a cripple. And I need that!

CLEVELAND

If George Orwell were here, he'd say, "Ha, I told you so." And then laugh with a British accent.

Quagmire approaches the table.

QUAGMIRE

Enjoying your drinks fellas?

CLEVELAND

Quagmire, you're back. How did you escape?

QUAGMIRE

(DRAMATICALLY) With my giggity intact.

EXT. FCC PRISON - DAY (FLASHBACK)

Quagmire is being chased to the edge of a cliff by FCC PRISON GUARDS, obviously in the middle of an escape.

FCC PRISON GUARDS

HALT!

Quagmire reaches the edge, looks down into the deep ravine, then back at the oncoming guards.

Quagmire dramatically jumps off the edge with a swan dive, and falls, **whistling** through the wind for a beat. Quagmire pulls a ripcord, and a parachute in the shape of a giant buttocks opens with a **poof**.

"James Bond" sound-alike **music** breaks the silence as Quagmire drifts down safely.

QUAGMIRE

All right.

INT. DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

QUAGMIRE

(WHISPERING) Anyway, meet me out back
in five minutes.

Quagmire leaves the table.

PETER

Five minutes. Are you guys thinking
what I'm thinking?

ALL

Five Minute Mysteries!

INT. CLEVELAND'S BEDROOM - 5 MINUTES LATER

The guys are all dressed in their pajamas, hanging on Peter's every word, as he sits on the edge of the bed and finishes reading a Five Minute Mystery.

PETER

(READING) "You sir, are the
murderer!", exclaimed Doctor
Haladjian, "The gendarme will escort
you to prison."

JOE

I knew it!

CLEVELAND

Minute three raised the stakes, but
minutes four and five just kinda laid
there.

EXT. REAR ENTRANCE DRUNKEN CLAM - 5 MINUTES LATER

Peter, Joe and Cleveland stand in front of a bolted Speakeasy-type door. The slat on the door slides open, we see eyeballs peering out, it closes. Quagmire opens the door.

QUAGMIRE

Guys, welcome to the Swear-easy.

The guys walk in to the prohibition-style room.

ANGLE ON the full room of people drinking, smoking, laughing, dancing, etc...

PETER

Holy crap! (BEAT) Oh my god, I can say
crap in here! Free from air horns.

QUAGMIRE

That's right, the FCC doesn't know
about this place. Let's keep it that
way.

PETER

Cool. (YELLS) Crap!

The crowd **cheers**.

PETER

That's awesome. Try it, guys.

CLEVELAND

Ass!

The crowd **cheers louder**.

JOE

My cancer-riddled grandmother is a
dirty whore!

The crowd waits in awkward silence, not sure how to react.

JOE

Crap!

The crowd **cheers** again.

PETER

Ooh, I know what I gotta do.

Peter takes off his shirt, and let's out a huge **fart**. Crowd **Cheers**.

CLEVELAND

Peter, why did you take off your shirt?

PETER

My boobs get sweaty when I fart.

EXT./ESTAB. GRIFFINS' HOUSE - NEXT NIGHT

INT. GRIFFINS' KITCHEN - SAME

Lois is in the kitchen with Stewie. Peter enters.

PETER

Hello my wonderful G-rated wife. And how are we this fine evening?

LOIS

Wow. What's gotten into you?

PETER

Well, you know what they say, if you can't beat 'em, rent a bulldozer and ride around in circles on a pile of lollipops until something good happens. It's called keeping things in perspective, Lois.

LOIS

(SCEPTICAL) I see.

PETER

Well, I'm off to the Clam. Love ya, honey.

Peter exits. Lois looks suspicious and exits after Peter.

With a **noisy flash**, Meg re-appears in her seat at the kitchen table. She is still in tattered rags, and looks as though she's been through hell.

STEWIE

So, you found your way to the French
resistance. Clever girl.

INT. DRUNKEN CLAM - NIGHT

Peter, Joe, Cleveland, MORT, and Brian are talking.

MORT

I'm not particularly fond of the
cursing, but the smell of farts and
cigarettes reminds me of my
grandfather's car. (INHALES THROUGH
NOSE) Zayda. (STARTS CRYING)

Lois enters.

LOIS

Fun's over, boys.

PETER

Lois!

LOIS

This is a raid. I'm going to have
Mayor West shut this place down.

BRIAN

Why don't you talk to him now. He's
right over there.

ANGLE ON Mayor West giving a toast.

MAYOR WEST

I used to think that Strawberry Quik
was the most fun thing in the world.
But now I know it's this place.

(MORE)

MAYOR WEST (cont'd)

(STANDS) From this day forward,
"Strawberry Quik Day" will officially
been known as "Quahog Swear Easy day!"
And one last thing: Crum-Bum!

The crowd **cheers**.

BRIAN

You see, Lois, Peter needs a place
like this. So do I. So do all of
these people.

Lois looks around and we see people **laughing** and drinking.

PETER

Honey, I understand what you were
trying to do, and it was very lame and
admirable, but censorship is not life.
This is life.

LOIS

Peter, I'm not going to change my
mind, so you can cut the crap!

The patrons **cheer** Lois for swearing. Lois looks a little
shocked by her swearing and the crowd reaction.

PETER

See Lois, didn't that feel good?

LOIS

Well...

PETER

(GOADING) C'mon.

LOIS

(SOFTENING) It didn't feel bad.

PETER

(GOADING) C'mon.

LOIS

All right fine, it felt good. (SIGH)
Maybe you're right about this whole
censorship thing. I have been a
little uptight lately. I'm sorry, I
guess I overreacted.

PETER

(STILL GOADING) C'mon.

BRIAN

Now, if we could just figure out a way
to get the FCC to have the same abrupt
epiphany...

LOIS

I have a great idea.

PETER

I hope your idea is as great as the
Great Depression.

EXT. DUSTY HIGHWAY - DAY (CUTAWAY)

MUSIC UP: "Swingtime in the Rockies" Benny Goodman

A family of starving OAKIES in denim overalls and crutches
happily dance the Lindy Hop around their beat-up jalopy.

EXT. CITY STREET - DAY (CUTAWAY CONTINUED)

MEN in a breadline wearing newsy caps etc... happily dance
the Lindy Hop while holding signs that read "Apples 5 Cents."

EXT. WALL STREET HIGH RISE - DAY (CUTAWAY CONTINUED)

STOCKBROKERS happily dance the Lindy Hop on the window sills
of their offices. One falls off.

FALLING STOCKBROKER

(FALLING) What a great depression!

EXT. SPOONER STREET - DAY

Peter, Lois and the family are all holding hands in the street. They are joined by Joe, BONNIE, Cleveland, Mort, MURIEL, and many QUAHOG RESIDENTS.

Angle on: Lois holding hands in between Joe and Peter, who is shirtless.

LOIS

(ADDRESSING THE LINE) Five seconds
everyone!

CHRIS

5,4,3 (SILENT COUNT) 2,1.

We hear a **giant fart noise** from the entire town. A banner reading "Farts Across Quahog" unfurls.

We see different characters in the line. The **fart noise continues** under the dialogue.

ANGLE ON Mayor West who is holding hands with Alderman Stout and HORACE.

MAYOR WEST

(EYES CLOSED) Oh, heavenly noise, your
indulgent roar tickles my soul.

Mayor West starts **laughing** and jerking his body like he is being tickled by thin air.

ANGLE ON Peter who holds hands with Cleveland.

CLEVELAND

Farts Across Quahog is to Lois what
"On the Wings of Love" is to Jeffery
Osborne. Fantastic.

PETER

Man, I wish I was over with the guys
from "Blazing Saddles".

ANGLE ON the COWBOYS from "Blazing Saddles" who sit around a campfire eating beans and **farting**. SLIM PICKENS emerges from a tent, waving his cowboy hat in front of his face.

SLIM PICKENS

Pshew! What in the wide, wide world
of Sports is going on out here?!

ANGLE ON Mort Goldman holding hands with Muriel and NEIL.

MORT

(STRAINING) I don't want to push too
hard because a very hot, and not so
sour soup has angrily chafed my second
anus.

ANGLE ON a bunch of the Ghostbuster fart trappers shaking
with pressure.

FCC AGENT #1

Oh my god, she's gonna blow.

The Ghostbuster fart trappers all explode with a flash of
light, releasing an ear-SHATTERING fart **sound**, blowing the
FCC agents to the ground.

FCC AGENT CLOPPER

(DEFEATED) We better get the Chairman
down here.

EXT./ESTAB. - QUAHOG CITY HALL - NIGHT

INT. QUAHOG CITY HALL - CONTINUOUS

Peter stands with a microphone, flanked by several MEMBERS of
the FCC. The assembled TOWNSFOLK sit in the audience.

PETER

Farts, for lack of a better word, are
good. Farts are right. Farts work.
Farts are nature's icebreaker.

(MORE)

PETER (cont'd)

Your mom just died, well, have yourself a little fart, next thing you know you're laughing so hard you're like who the hell is this dead mom guy anyway? And then there are the smart people arguments, like our First Commandment rights and the inalienable laws of aurora borealis. What are these smart people trying to tell us? I don't know. But seeing two dogs humping just makes me smile somewhere on the inside. Please, Mr. FCC, bring those moments back to TV, and bring them back to life. Thank you.

The crowd, including a proud Griffin family and the FCC CHAIRMAN, **erupt** in applause and start **chanting "Peter."** Agent Clopper looks agitated and distraught at all the audience enthusiasm and chanting. Suddenly, Agent Clopper grabs Meg and puts a gun to her head.

FCC CHAIRMAN

Agent Clopper, what are you doing?

FCC AGENT CLOPPER

All right Griffin, give up your crusade or your daughter gets it.

Peter, Lois, Chris, Brian and Stewie burst out **laughing for a long beat.**

FCC AGENT CLOPPER

What are you laughing at? I'm serious!

The family **laughs** even harder.

PETER

(LAUGHING) I'm sorry, I'm sorry. It's just that, if you knew our family, you'd be laughing your ass off too. Oh my god.

Now Meg starts **laughing** too. Then, the whole Griffin family **bursts** out laughing anew.

FCC AGENT CLOPPER

Are you people insane? This is a real gun, this isn't TV. This has real bullets.

Now the entire town starts **laughing**.

FCC AGENT CLOPPER

This town hasn't gotten better it's gotten worse. We need more men, more black bars, more...

The FCC Chairman punches Agent Clopper out.

FCC CHAIRMAN

You've just been just cancelled.

The crowd **cheers**.

CLEVELAND

This is like the end of an early 90's movie.

FCC CHAIRMAN

Well, Mr. Griffin, perhaps we can reach a compromise.

PETER

(EXCITED, TO FCC CHAIRMAN) Ooh! Compromise. Okay, first, I want my own ambulance, oh, wait! Wait!

(MORE)

PETER (cont'd)

An ambulance with a cotton candy
machine, and--

BRIAN

(STEPPING IN) Peter, why don't you let
Lois and me handle the compromise.

Lois stands next to Brian.

LOIS

Yeah, Peter you've gotten us this far.
I'm proud of you honey.

CLEVELAND

Where's Quagmire? Of all the people
that should be here for this, he
should be here for this.

INT. QUAGMIRE'S BED ROOM - NIGHT

Quagmire is surrounded by scantily-clad women.

QUAGMIRE

And now to make up for lost time.

(LOOKING AT GROIN) QUAGMIRE PENIS EE-

NAY-CHOK!

We fade to black as we hear the **Apache-Chief-growing-noise.**

END OF SHOW